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prices still maintained themselves, and demand was rife, the great cause of embarrassment was the disturbance of exchanges. This was at the time the main disorder of the system, that had become actually developed. The seeds of other disorders were germinating, and must have shot forth, even though the exchanges had not been deranged. But what would have been the result had the previously existing complete system of exchanges been maintained throughout the storm, it is difficult to conjecture. That the force of the shock would have been broken, we can hardly doubt. But we agree with Mr. Adams, that a reverse must have happened, though the system of exchanges had been maintained. His speculations upon the causes operating towards a collapse are able and just, as far as they relate to the credit system. And in this excess, the banks, as we have said, went hand in hand with the rest of the community. And to his remarks on this subject we will add, that they probably went greater lengths with the rest of the community in swelling this tide of credit, than a central institution would have done; for through such an institution, all parts of the country being in quick communication, earlier notice of the coming catastrophe would thus have been obtained. On this question, however, different opinions are entertained, and we will not go into a subject that may lead us towards the vortex of party discussions.

The second pamphlet, on the remedy to be resorted to, urges very strongly a return of the banks to specie payments, whatever pressure it may cost. This we understand to be the actual present policy of the banks.

As to the permanent guaranty against disorders of the currency, Mr. Adams considers the most effectual one to be, a resumption of the regulation of the currency by the national government, by means of a national bank.

These pamphlets are well worthy of the attention of those who take an interest in the vitally important subjects of which they treat.

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9. — *The Lyrist; consisting of a Selection of New Songs, Duets, and Trios from Recent Works of Various Authors.* Compiled by LOWELL MASON and G. J. WEBB, Professors in the Boston Academy of Music. Boston. Wilkins & Carter. 1838. 4to. pp. 148.

MUSIC has been compared to a picture, or rather to a colored drawing, expressing by sounds, what the artist portrays by

shades and color. The graces are the finishing touches, which, if not freely and naturally employed, are the greatest blots on the picture. So too has it been justly observed, that, in the best performers, there is but one step from the sublime to the ridiculous. Where a great degree of excellence cannot be attained, correctness is to be aimed at; the correctness of time, if no other. But how often has one to endure the miserable attempts of half formed and vain performers, to give even correctly the mere notes placed before them. The great fault is not always in the teacher, though it is still too often that pupils are intrusted to the training of those, of whom there is no lack, who have discovered that more money can be made by *teaching music* than by beating the base drum or jingling the triangle in the orchestra.

If the multiplication of musical publications in our vicinity is to be taken as evidence of the increasing attention which is given to the divine art, then are we fast becoming a musical people. But we are not sure that it is not an evidence of the contrary; that it does not arise from the injudicious manner in which music is allowed to be generally taught, and the feverish impatience for display and novelty. We are wanting in that patience and perseverance, which can alone insure success in music. The noble simplicity of the great masters is too often despised and neglected for the fantastic, wild, and frothy novelties, that have nothing to recommend them but their difficulties.

True, indeed, the number of our performers is large, and the manufacture of Piano Fortes is carried to great perfection with us. There are probably few manufactories which can produce better instruments than those from the hands of Chickering. The manufacturers of instruments and of performers are alike hard pushed; while the instrument is building, the pupil must be taught. Woe to the reputation and pocket of the teacher, if the pupil be not ready to astonish the friends assembled to pass judgment on both instrument and performer, as soon as the former has received its last coat of varnish.

We cannot condemn teachers, composers, or compilers for suiting their labors to the knowledge, taste, and judgment of their employers, and to the capacities of their pupils. As long as the first are compelled to resort to rapid, imperfect teaching, our most accomplished instructors will aim at imparting little more than mechanical dexterity of voice and finger. Until parents can be made to understand, that music does not consist in execution alone, and that a Catalani or a Beethoven cannot be manufactured in "a quarter," we fear we shall have little cause to boast of our progress in musical taste.

Music seems to be the only science or art, in which we are contented with even less than mediocrity. The ability of performing a tune or a waltz, at the end of six weeks, can alone satisfy too many parents that the child is getting their money's worth; and at the end of another six weeks, Miss is sufficiently accomplished to be exhibited to admiring friends and inflict torture upon others. The master is dismissed; he is no longer needed; and the pupil devotes her morning hour to "practice," begins soon to babble of Rossini and Herz, and at the expiration of six months is a musical prodigy. With unwearied industry, mechanical skill is acquired; and she rises in the estimation of her (so styled) musical admirers, just in proportion to the facility obtained of performing in half an hour, what would have required from the composer just double the time. This excellent music, too, is, nine times out of ten, elicited from an instrument of such uncommon perfection, that it is always quoted as not having been tuned for some six or eight months. We have been often struck with the delicacy of the compliment bestowed on some really good and tasteful performer, who has been called to join or lead in a trio or quartette, at one of these uncommon instruments. The more it is out of tune, the greater the compliment, no doubt; thus affording greater opportunity to the artist to display his own talent, and remedy all mechanical imperfections.

One of the pleasant occurrences, at what are styled sometimes *musical parties*, we are indebted for to the prevailing system of teaching and learning; we allude to the attempt of accomplished performers to comply with a request to join in a duett on one of these rare instruments, and with one of these rare musicians. It is not for such prodigies to be cramped and cribbed by the tyranny of time or tune; off they go, and gone too is the reputation of their companion, who is trammelled by certain awkward hieroglyphics often arrayed at the very commencement of his or her task.

We do not believe that, of all the piano fortes in this our musical commonwealth, aye, even in the head-quarters of musical taste, as we have heard a certain city termed, more than one in every hundred is kept in decent condition; and yet both vocal and instrumental performers, of real science and skill, are continually urged to sit down to them. We much fear, that noise is often mistaken for music; that Auber is becoming more popular than Bellini; that drums and trumpets are a richer regale to the Yankee ear, than the most delicate and touching melodies.

In regard to vocal music, we have to contend with other obstacles to improvement. We rarely have an opportunity of listening to a really first-rate singer. The study of all the musical

works that were ever written, the most assiduous practice, and the most thorough instruction of the best masters, cannot give that peculiar style, feeling, expression, and taste, which are to be caught from the performances of a Malibran, a Grisi, or a Caradori. New beauties are not only brought out, but blemishes are made obvious, that the hour's lesson of the master cannot make sensible. Our fair performers, too, are not less liable to be dazzled by the glitter of bad examples; and to be induced to copy what is beyond their reach, or to affect expression where it is not felt. The shrug of the shoulder and the elevation of the eye-brow are natural to an Italian, but, when imitated by us, become grimace and affectation. We are too apt to be carried away by a stentorian voice, or the agility of running up and down scales, and to consider every singer from Paris or London as a model.

The attainment of a good style in singing will be greatly facilitated by the study of the various publications, which have from time to time appeared under the sanction of Messrs. Mason and Webb; and we think the public are under great obligations to them for the judicious efforts they have made to improve our musical taste. We cannot but think, that, if they were allowed sufficient time, they would educate performers of a high order of excellence. Their present work is calculated for beginners, and contains many pleasing melodies arranged for two and three voices, with accompaniments not difficult of execution. We only regret, that the work has been published in so expensive a form, as will we fear much impede its introduction into families and schools. It would have been more acceptable, had it been printed as a second part of the "Odeon," and of uniform size. We trust that the compilers will continue their labors, and ere long give us a more elaborate work for performers of more advanced standing.

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10. — 1. *An Address delivered before the Literary Societies of the University of Vermont, August 2, 1837*, by GEORGE G. INGERSOLL. Burlington. Hiram Johnson & Co. 8vo. pp. 46.
 2. *A Lecture on Popular Education*, by PHILIP LINDSLEY, D. D., President of the University of Nashville. Nashville. S. Nye & Co. 12mo. pp. 38.
 3. *An Address delivered before the American Whig and Philosophic Societies of the College of New Jersey, September 26, 1837*, by SAMUEL L. SOUTHARD, L. L. D. Princeton. Robert E. Horner. 8vo. pp. 50.